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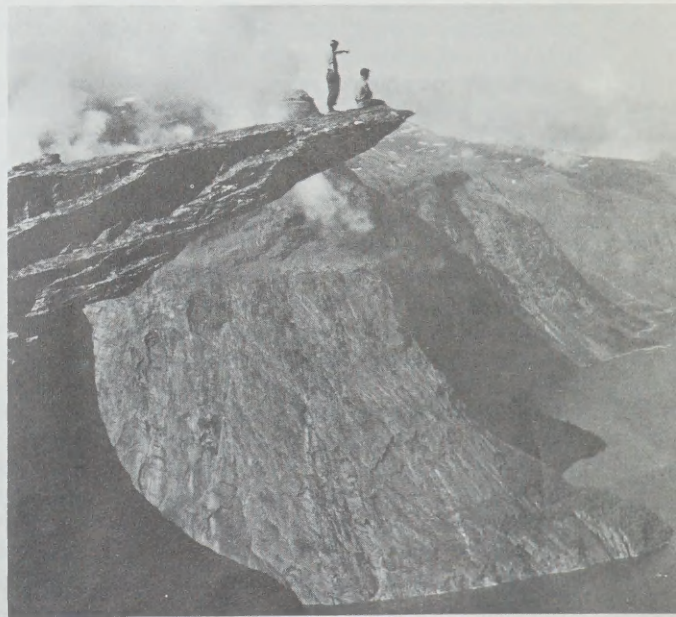
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Living in a Norwegian Village

David Gutzin

TEACHERS' GUIDE



A GAGE WORLD COMMUNITY STUDY: Neil Sutherland, General Editor

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WE STUDY OUR LOCAL COMMUNITY—WINDSOR, ONTARIO
THEN AND NOW IN FROBISHER BAY
WHEN GRANDMA AND GRANDPA WERE KIDS
SAFARI TO SEROWE
BERN, CITY IN THE MOUNTAINS
LIVING IN A NORWEGIAN VILLAGE
to be followed by studies in :
DENMARK, MEXICO, AND THAILAND.

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COMMUNITY STUDIES

These are studies of the ways of living of varied groups or communities of people. Within the general experience and understanding of the children who will be using these World Community Studies, these groups range from the small and intimate, such as the family, to the larger and less personal, such as their own neighborhood and community.

At one end of the spectrum, these World Community Studies deal with people as individuals, and at the other, touch on national communities and even the world community. They are, however, *primarily* designed to move the children's understanding naturally outward from the family-focussed studies which they met in their earlier years in school to the wider communities in which families live.

In each study the children not only become aware of the nature of the larger groupings within which people live, but also are asked to analyse some of the dimensions and dynamics of human life as it is lived in groups. From this analysis the children will come to understand many of the ideas and practices — such as, to give but one example, the division of labor and individual specialization — which are at the root of group living.

In addition to this common focus on group living, each study contains a broad range of concepts drawn from the social sciences. The particular concepts underlying each study are outlined in the guide to the individual study.

Values are an integral part of this series. In a low-keyed and natural way, each study provides opportunities, situations, and questions which enable the teacher and children to work together in developing, practising, and discussing values.

Presentation

These are studies, not textbooks. Collectively they offer a rich variety of evidence to be examined, discussed, considered, and reconsidered. By using them, sometimes working alone and sometimes with his

friends and his teacher, each child can form his own impressions, his own opinions, and his own tentative answers. The writers are more interested in providing both a broad range of viewpoints and ample practice across a wide range of skills than they are in presenting their own opinions and conclusions.

While each child can reasonably be expected to pursue the exploration of the main idea, it is unnecessary for each to investigate every facet of every study. Each section of the study brings to view several different avenues for exploration and many intriguing little alleys. The avenues are ideal for group exploration; the alleys are for individuals or twosomes, according to interests and abilities.

It is possible for a class to get so carried away by a study that, except for a few enthusiasts (which may include the teacher!), the children become bogged down before they reach a satisfying and successful culmination. This problem can probably be avoided if the teacher and the class select the studies for the year, decide on a sequence, and set dates for the introduction and culmination of each. When a study is finished and the class has moved on to another one, interested individuals and groups of children can, of course, continue to follow up their enthusiasms.

These studies are designed to arouse interest and provoke inquiry. The writers have provided opportunities for the children to establish what they think they already know, what opinions they hold, what evidence they have to support what they say, and what questions help them define what they do not know. The major concepts in each study are developed in a cumulative fashion. Many pairs of facing pages present materials from which the children can glean evidence related to one facet of the main idea. The use of the evidence on succeeding pages enables the children to enlarge, refine, or modify their concepts and ideas, and consider evidence found elsewhere. To interpret the evidence, the children use first of all their own experience, and then they apply to the many materials the range of skills which are building up as they work through the studies. It is thus important for them to relate each study to their own community, and to practise most skills in that context. They must also ask themselves how and why the ways of living are the same or different in this other community.

Two general kinds of skills are taught and practised in these studies, skills of working together and skills of inquiry and critical thinking. The following suggestions may be useful to teachers in organizing their teaching strategies for the studies.

SKILLS AND ABILITIES

Skills of Working Together

Group work

Each study offers many opportunities for the children to work together in small groups. It is in these situations that they learn to share, to work as a team, to practise give and take, and other skills of co-operative living. They also learn to communicate their findings to others, point to the evidence they have used, and invite comment and constructive criticism. Many teachers who use small group techniques follow these steps.

1. Teacher and/or class decide on something which a small group or committee could investigate. For example: "What books does our school library have which might help us in our study of our community?" "What does this picture tell us about the lives of Eskimos?" "What would we like Johnny's grandpa to tell us about when he visits the class?"

2. Teacher and/or pupils select a small group to carry out the job. At this age, small committees of from three to five pupils seem to work better than large groups.

Sometimes pupils should choose which jobs to do and which group to join. They will likely choose the job they think they are good at and the group they think congenial. Sometimes they should be assigned a task because they need to learn how to do it, and perhaps be directed to a particular group because they need to learn how to get along with all kinds of people.

3. The groups work (generally over a short time) on their project. In the early stages of this work, the teacher will probably find that

groups will need considerable help in organizing themselves and actually getting down to the job. For example, "What is it that your group is to do?" "Where will you work?" "What books will you use?" "What exactly have you found out?" "Can we make a list on the board of the things you have discovered?" After a class has worked a number of times in informal, small-group sessions, the teacher may find it useful to take a little time to discuss with the class as a whole the ways in which groups can work together effectively.

Young children have no difficulty talking and arguing. They do have a hard time holding back; they tend to blurt out their ideas as they arise, with commendable candor, but with little regard for the social amenities. When "discussion" breaks down for this reason, talk with them: "Why did you have a bad time? Why didn't you take turns the way you do when I'm running a discussion? Do you need someone to see that everyone gets a chance?" Then let them make their own "rules" and try them out.

4. A spokesman selected by the group reports briefly and informally to the class. In the first stages of group work with a class, the teacher may find that the children respond better to questions posed by their teacher on their findings. Gradually, however, the children should be encouraged to prepare their reports as a group and to select one of their members to present it to the class.

Role playing

Briefly, role playing is simply the impromptu dramatization of a problem or idea for class discussion. That children use this technique often and naturally can be seen in their many games involving school, house, etc. That is why the studies have so many unposed pictures of people, and particularly children, doing something significant. Many of these pictures are so appealing to children that their first reaction may be "Let's play that!" The principal advantage of the technique in school is that it enables children to get right "inside" a point of view, rather than just passively observing and discussing as spectators. Role playing is also probably the most effective way

for children to explore and even occasionally confront their own values. The first few times the children may be a little awkward and self-conscious, but after a very little while most classes enthusiastically respond to the chance to do some role playing.

Most teachers who use this technique in their classes follow these steps.

1. Teacher and/or class decide on the situation to be faced. This may be selected from or suggested by the study, or may come from some immediate or familiar problems of school or family life, such as disobeying school rules, or discussions between parent and child over the doing of chores. (For example, Arlene and Ricky are always arguing with themselves and their mother over what programs they will watch on television.)
2. Think up a scene that illustrates the subject. Decide on a few characters, name them, and plan how they are to relate to one another. (For example, Arlene and Ricky are having their nightly argument about television. Ricky wants to watch cartoons while Arlene wants to watch "Lucy." When the arguing gets very loud, their mother comes in and, after listening for a moment or two, says . . . (It is here the pupils take over. Don't supply the answer to the problem.)
3. Select the players — at this age not more than two or three. Give them a few moments to think over the situation which you have decided on and explained to them.
4. Have the characters take their places and begin.
5. The teacher should cut off the role playing before it begins to drag (about 2 or 3 minutes is considered a maximum).
6. Characters are asked to describe how they felt in their part. This is a *most* important part of the proceedings.
7. Sometimes it helps to repeat the scene two or three times with different actors to illustrate different kinds of response to the same situations. (For example, in other versions of the television debate, Ricky gets his own way by having a tantrum; Arlene wins because she is bigger and stronger, and so on.) The children will usually be able to suggest a list of very realistic possibilities.
8. General class discussion. Start with the particular scenes enacted. First of all, ask the children what they saw. After ample time has

been given to this, move on to the larger issues involved. If the scene is repeated by several different groups, wait until all have performed before beginning discussion.

Many teachers find that, during discussion, children tend to defend the type of reaction they illustrated. Teachers can avoid this type of exchange by taking a minute or two ahead of the discussion to "de-role" the players — reminding them that they were just actors showing one way of handling a problem and now, again, are part of the discussion group. The process of de-roling generally makes it much easier for a student to give an objective answer to such a question as "How did it feel to be the bully?" and helps all students to feel free to comment pro or con. De-roling helps the class realize that they are talking about an idea or a way of behaving and not about the person who illustrated the idea or the way of behaving.

The quality of discussion can be expected to improve over a period of time. Effective discussion develops more quickly if teachers refrain from endorsing any one idea or way of reacting, for once this is done, it is amazing how quickly students of these ages line up behind the "teacher approved" point of view, thus limiting discussion. Even such a natural response as "That's a good idea, Joe" can stifle the development of good discussion.

Several excellent references offering guidelines for role playing are listed with the references at the end of this section of the guide.

Skills of Inquiry and Critical Thinking

Often a great deal of unnecessary mystery is made of "skills" in the Social Studies. Despite the present "communications" and "media" revolutions, *reading* is still the basic skill which the school teaches. Undoubtedly reading is also the most important skill of the Social Studies. In addition to reading written passages to find out what they are saying to them, however, pupils studying topics in the Social Studies must also be able to "read" many other kinds of materials to see what is the particular message of each. Learning the skills of "reading" an aerial photograph, a television program, a large-scale map, or the globe is learning how to understand what the photograph, or television program, or map, or globe is trying to say. While this

idea of what materials *do* is simple enough, learning the actual skills of picture reading, map reading, time line reading, etc., is sometimes almost as complex as is learning to read itself. The skills of these various kinds of reading need to be learned sequentially and systematically.

While there is no inviolable list of general "rules" for studying materials with children, the writers and the teachers who helped them prepare these studies had two general principles which they kept in mind.

First, with each example of each material, they tried to structure their planning and teaching around the following framework.

1. What do we want to know? What is the general question or questions before the class at the moment which we want this particular material to help us to answer? For example: "What is the winter climate like in Frobisher Bay? How does it affect the lives of the people who live there?" or "How does Australia compare in size to Canada?" or "What was school like for our grandparents?"
2. What does this particular item tell us in answer to our question? For example: "What does this film tell us about winter weather in Frobisher Bay? What do the people do to prepare for winter? How do they react to winter?" or "When we look at the globe, which is larger, Canada or Australia?" or "What does this photograph of a classroom 50 years ago tell us about going to school then? What were the desks like? How were the children dressed?"
3. Before we can actually answer question 2, do we need help with the detail, do we have to learn what particular things signify? This step is very analogous to vocabulary drill in reading. For example: "What are those animals in the background of the photograph? How large are they?" or "What do dotted lines mean on this map? How do we measure distances on this map?" or "What are the little 'boxes' in this aerial photograph? Which are the streets?"
4. What are the advantages and limitations of this particular example? What are the advantages and limitations of this kind of material? Just as important as learning not to believe all one reads is learning not to put implicit trust in all one is shown. The material may be out-of-date, may be unique instead of normal, may have been prepared "through rosy spectacles," without any indication of normal

hazards, discomforts, or disconcerting realities. It is important that children ask themselves what the material *doesn't show or doesn't tell*. For example: "How do the cars shown tell us that this photograph was taken quite a few years ago? What other clues can we look for in photographs which will help us tell when they were taken?" or "What senses did we use in watching this movie? Which senses didn't we use? If we had been able to touch things in the movie, what would you like to touch? What would it feel like? What *wouldn't* you like to touch? Why? How can we find out what X feels like?" or "What kinds of things does this (very large-scale) map tell us that this (smaller scale) map does not? Why do most maps have north at the top?" or "Is it *usual* for us to see Mounties in red uniforms and on horseback? Is it *usual* for Dutch children to wear the 'national costume' and stand in front of a windmill?"

Each study has many particular examples of this teaching model in action.

The second general principle is to take materials in their order of abstraction. If, for example, one has an Eskimo's carving of a walrus, a photograph of an Eskimo carver at work, and a newspaper article about the Eskimo carvers' co-operative selling organization, then one would usually present them to the children in that order.

Since it can bring to bear the widest range of involvement, of "thereness," and of sensual experience (seeing, touching, hearing, smelling, and even tasting) the field trip is the most concrete of teaching "materials." A textbook or an encyclopedia description is probably the most abstract. Between these two extremes fall most of our other teaching materials. Pictures are more concrete than maps, with close-up pictures being more concrete than oblique aerial photographs. The larger the scale of the map, the easier it is for the children to grasp at once what it is saying; hence large-scale maps should be used before small-scale ones. Written material ranges from the "I am there" quality of the first hand account, to the analysis and generalization of the encyclopedia article.

All of this is not to say, of course, that we should confine our teaching only to the most concrete of materials; only that by beginning with the most concrete we can help the child project himself more fully into an understanding of the more abstract.

Towards a Sense of Time and Chronology

For young children, time is undoubtedly the most difficult dimension to grasp and with children of this age we will only go a very short way towards developing a mature understanding of it.

Young children's sense of time depends upon their own direct experiences. Their ability to recognize a sequence of events outside their direct experience is very limited. Time, for them, does not fly; it creeps from Christmas to Christmas and from birthday to birthday so slowly that a year, a decade, and a century — are all the "long ago" and the "once upon a time."

However, some time lines make sense to them. The chronology of their brothers and sisters and their own place in that sequence is well known to them as an alternating source of satisfaction and annoyance. And the time line of their possessions — scooter, tricycle, and "real bike, a two-wheeler" — is an essential stage in the development of a sense of chronology. In these World Community Studies most children will be able to apply this personal sense of past, present, and sequence to the people and things they encounter in each study. For some it will be merely a classification of "then" things and "now" things, like clothes, vehicles, tools, etc. Others can arrange things like ships into a time line. Each time a "when" question is put, it can probably be related in some way to something known and significant (when grandma was a little girl, before there were airplanes, etc.). Each such relation will help children to develop a sense of chronology.

Many personal and family time lines are possible. It is best to start with short ones and build up gradually to longer time periods. Time lines showing a particular day, a particular week, a month, a year, and eventually the children's whole lives are good possibilities. Parallel time lines are also very useful teaching devices; after making a time line of their class activities for a month, for example, the children can make a parallel line for events in their own family over that same time period.

Time sense is also developed in the planning of how they are going to conduct a facet of each study: "*First* we need to divide up the jobs. *Next* we need to choose our groups. *After that* we should hunt for things that tell about our part. *Then* we decide what to tell and

show the others. We should be ready to do this *next Monday*."

Some dates can be made significant. For example: when the question arises "What houses in our town were built when grandma and grandpa were kids?"; the children need to ask, "When was this house built?"; get a numerical-year answer, and do some arithmetic to come up with "This house was built when grandma was three," or "before grandma was born."

Towards a Sense of Place and Space

Some children using these studies will be better prepared than others to read and interpret the picture and map materials. One interesting challenge presented is the understanding of aerial photographs taken from a low oblique angle and from directly overhead. Many children experience little difficulty with this particular skill, having been "tuned in" through frequent exposure to such viewing angles as are used by the various news media. For youngsters less familiar with these viewing angles, several teachers used a simple camera and worked with the pupils to set up and take pictures from each of the different angles. One class moved a desk and chair outside by some small shrubs close to the school. One or two children stood by the desk while the teacher first took a normal picture, then took a shot at an angle from a first floor window and finally several shots looking straight down from an upper floor window and the roof. When the pictures were developed they were posted and discussed. Whenever a low oblique or overhead picture appeared in the study, the position of the photographer was discussed with reference to their own set of pictures, and fewer problems arose.

Another class set up a model village with shoebox houses, trees, and roads and took pictures from the side, from a 45° angle, and from directly overhead. Again, understanding appeared firm, and in both instances the children involved in these sequences seemed altogether more interested in discussing the work of the "other" photographers which appeared in the studies.

Similarly, some children using these studies will be well prepared by experience, in school and out, to:

- relate oblique and vertical aeriels and other photographs to the maps;
- orient themselves to each map, globe, or picture;
- use “up” and “down” with discrimination according to the context in which they are encountered (up the river, up north, uptown, up into orbit, look up to; and down south, downtown, down the mine shaft, look down on);
- understand, appreciate, and use the scale (How long would it take to walk from that airport to that schoolhouse?);
- use a letter-numeral grid;
- have an accurate visual concept of what each symbol represents.

Other children will have such limited experience that they will need to be led patiently to competent use of the terms north, south, east, and west. Since many levels of accomplishment may be evident in any class, most teachers find small short-term groups best for map study.

Using Local Resources

The discovery and use of local resources in each study serves several purposes. It helps children relate the new to the known and achieves a relevance otherwise difficult to accomplish. Further it leads them towards independence in finding evidence and lessens their dependence upon the teacher and the school books. It will almost always uncover *real* things, artifacts to be seen, handled with care, and appreciated. Most museums now supply kits of artifacts to those too far away to make a visit practical.

But the most effective local resource is people, — people who have been to the places being studied, importers who deal in its products, citizens whose ancestors came from that land, the school and public librarians, the curators of galleries and museums, etc. A portable tape recorder is of value here not only for personal interviews but for recording the sounds of the train terminal, the sounds of the farm, the seashore or whatever location may be visited. Several classes have collected good sound tape libraries which serve them well as sound effects for plays or puppet shows.

References

Since most books which deal with the teaching of the Social Studies consider the matters raised in this introduction in much greater detail than is possible in this brief space, no long bibliography seems necessary. The writers will mention only seven books which they have found to be particularly useful and helpful.

A useful book for development of good questioning is Norris M. Sanders, *Classroom Questions — What Kind?* (New York: Harper and Row, 1966).

For a wealth of specific and practical examples of how to use the many teaching materials in the Social Studies, see F. C. Hardwick, *Teaching History and Geography*, a source book of suggestions, 2nd edition (Toronto: W. J. Gage Limited, 1967).

The best book on the use of role playing in the elementary classroom is Fannie R. Shafteel and George Shafteel, *Role-Playing for Social Values* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967). For a detailed presentation of the many possibilities of small group work in elementary classrooms, see (a) Mary A. Bany and Lois V. Johnson, *Classroom Group Behavior: Group Dynamics in Education* (New York: MacMillan & Co. Ltd., 1963); (b) Hildred Nichols and Lois Williams, *Learning About Role-Playing for Children and Teachers*, (Washington, D.C.: Association for Childhood Education International, 1960); (c) Mark Chesler and Robert Fox, *Role-Playing Methods in the Classroom* (Toronto, Science Research Associates, 1966).

Self and group evaluation is an important part of the learning process. Useful discussion of “How did we do?” — “What worked best?” — “What should we do differently next time?” can follow the culmination of each study. But children always want also to know what the teacher and other grown-ups think of their work. For a complete guide to this, see *Evaluation in the Social Studies* the 35th yearbook (1965) of the National Council for Social Studies, 1201 Sixteenth Street, N.W., Washington, D.C., 20036.



LIVING IN A NORWEGIAN VILLAGE

INTRODUCTION

The village in this study is a synthesis of what a small southwest coast Norwegian village could be. The photographs have been chosen and illustrations planned to give a reasonably true idea of such a village and of its life. Extensive reading and research have gone into making this study authentic and representative. Finally, a Norwegian, now living in Canada, has read the study and has found it to be true to contemporary life in Norway.

The study is about conditions of life in a “scattered village” type of community. Evidence is provided to help pupils discover how the villagers respond to a difficult environment and how they are dependent on each other in many ways. Further evidence enables pupils to appreciate how this interdependence extends to other villages and the larger towns and cities in the area. The general purposes of the study are carried through the activities of a typical farm family — to reveal their attitudes, what the community offers them and their neighbors, and what each contributes to community life.

Norge Fiord is essentially a farm community so that most of the villagers are associated with farm work; but other needs and services also require some specialized workers. People here do much of their own work and repairs, but they also co-operate in certain activities such as dairying and fishing.

Quite a large proportion of this study deals with the geography of the fiord setting. As the environment strongly controls or influences the activities of the inhabitants, the geographic factors are described at length. Names for the fiord phenomena originated in Norway, as did many farming, sailing, and winter sport terms. Map and word study help develop the geographic understanding of the fiord.

The economic base of this community is the production and sale of livestock; all things are done in the interest of livestock rearing; all else is secondary. Hay for cattle is the most important crop; other crops are grown mainly for the farmers' subsistence. Any surplus will be sold to purchase other necessities, usually imported from outside the village. Many Norge Fiord men and boys join the fishing

fleets in late winter and early spring to earn money when they are not busy farming. Tourism is a minor but important source of extra income for the villagers.

Sociology is studied in Norge Fiord in discussions of the services provided and the social activities shared by the community throughout the year.

Agriculture is dealt with only enough to show the year's round of work, the exploitation of the land, and the way of life developed in a fiord farm community.

A sense of the past is conveyed through the presentation of a three-generation family with many references to the grandfather's youth. These backward looks reveal the evolution of the community, especially in technologies, but also show the persistence of old ways side by side with new ways of doing things and new ways of thinking.

The values presented for discussion are the cherishing of tradition, religious tolerance, self-reliance or independence, and national pride. These topics are of course for open discussion and hopefully will get the student to assess his own value system.

The Aims of the Study

- To help the student visualize a fiord environment and the various features that characterize its landscape.
- To help the student discover the adaptations man must make to live in this environment.
- To show the resourcefulness, courage, and endurance of the Norwegians in securing a varied existence in a physical environment that provides restricted opportunities for human occupancy.
- To show the evolution of a self-supporting, isolated community into a more sophisticated stage of human occupancy as an integral part of a wider region.
- To help the student develop, through observing a far-off community and contrasting it with his own, a sympathetic appreciation of another way of life, values, and traditions. Conversely, to help the student reflect on his own way of life, its values and traditions.

- To help the student approach materials (illustrations, writings, recordings, etc.) critically to gain information and ideas about the topic of study.
- To help the student develop some ideas of where to search for sources of information.
- To help the student understand that each language is an expression of a specific culture.

GETTING STARTED

First, find out what the students know about Norway in general. Have the students record all their answers and give the source of their information and impressions. During the discussion have them assess the value of the sources of their knowledge of Norway, whether it is fact or opinion. After this period of discussion, introduce the study (*Living in a Norwegian Village*) and suggest that they test their ideas about Norway in relation to this study of a village on the southwest coast of Norway. Will it be representative of all Norway? or of only one region?

The students should find it helpful and probably enjoyable to make their own workbooks by compiling loose leaf pages of their work or by recording their work in slim scribblers. They should periodically refer back to the earlier pages of their work to reassess their answers and the tentative conclusions they made. Many questions are purposely open ended for this reason.

WORKING AHEAD

Inside front cover — The students can see an example of old and new means of transportation currently in use in southern Norway. Reserve discussion of this contrast until later unless the students are eager to do it immediately. The map gives an impression of the relief of Norway and also of the location of the village. This map will help with the study of location on page 10.

Throughout, you will find Norwegian phrases immediately followed by an English translation; the guide to pronunciation is given on page 32. These expressions add to the cultural richness of the study. However, don't spend too much time on this limited amount of language study unless the students are eager to do so.

Page 1 presents a photograph that provokes a great deal of conjecture and demands interpretation. Again, there are questions that cannot be definitively answered. Hopefully, with this opening experience, the students will examine and assess all visual material critically. It may be hardest to judge the currency of visual material presented here, but that should encourage the curious student to look for the latest pictures in books, magazines, and newspapers available to him.

Pages 2 and 3 — identifying with the village through the Andersen family. If the study is being used around Christmas time, it would be interesting to go further into Norwegian Christmas preparations. It would be unwarranted at any other time of the year to spend extra time on this investigation. This would also apply to Easter activities discussed on pages 19 and 20.

In discussing Question 3 on page 3, it would be appropriate and entertaining to read a folk tale involving trolls. According to Norwegian folklore, trolls cause avalanches and landslides.

Pages 4, 5, 6 — relating the drawing and the map. **Page 5** — for Question 1, the students would be best advised to keep a section of two to three pages to accumulate this little geographical dictionary section. By questioning, bring out the idea that a map shows only a range of selected facts. Contrast the maps on pages 7 and 10 to demonstrate this point. For Question 3, a research question, have three or four children search for the information and present it to the class for discussion.

Page 6 — Questions 1, 2, and 3 could be handled by the class as divided into three groups. The latter two questions may take several days to complete. Those students not involved in these long-term projects will find opportunities for working together in the next few pages. The information for Question 2 may be already available if the class has done a local community study. On the other hand, information gathered for this question may contribute to a future

local community study. The local chamber of commerce may be able to supply part of this information if it is not possible to gather it on a field trip. For Question 3, the children may be able to contribute some of the materials from small plastic toys, or odds and ends from home.

Pages 7, 8, and 9 — an understanding of the physical qualities of the fiord. Relate and compare the written descriptions of fiords in general. It will probably be best to read the three quotations aloud and discuss them together. Suitable filmstrips or films on fiords might be used at this time. The project for building the fiord can include everything from the mountain tops and mountain farm to the coast islands in the ocean.

Page 10 — There are many fiord coasts around the world, but only a few are habitable (Scotland, Labrador-Newfoundland, Arctic Islands, Alaska, British Columbia, Chile, New Zealand). Demonstrate that Norway's 17,000-mile coastline, if stretched out, would reach two thirds of the way around the world at the Equator. Use a string that stretches two thirds of the way around your classroom globe to show this.

Page 11 — Local statistics usually can be obtained from back files of local newspapers. They may also be gathered from science classes in the school, where such data are collected for scientific observations. Note that 10 inches of snow are considered equivalent to 1 inch of rain for measuring precipitation.

Pages 12 to 18 — farming as a major fiord valley occupation as it is enhanced and inhibited by the environment. Here the themes of self-reliance and co-operation are very clearly presented and can provide the bases for discussions of these ideas. Here we have co-operation on a small scale; later in studying the village centre we present co-operation on a larger scale. Co-operation becomes interdependence where trade of goods and ideas occurs.

We do not go deeply into the technology of farming because this is a study of a community. Farming is important as a means of livelihood, but we present only enough to show farming as a way of life that contributes to the community and draws benefits from the community. Even so, the picture of farm life is fairly well developed.

Pages 19 and 20 — recreation and interdependence. While

Easter is a time for both physical and spiritual revival, it is also a time for recreation. The village as a holiday centre demonstrates the idea of interdependence: the village provides its facilities; the tourists bring money into the local economy.

Pages 21 and 22 — other occupations and sources of income. Page 21 — When the fish didn't come in Per's youth, it meant something close to starvation. When the fish don't come now, it is not so terrible. This page describing occupations can lead into a discussion of careers and the students' hopes for the future. It would be interesting to see if they feel at this age that a career should contribute to community life. No judgment should be passed on the students' expression; rather they should feel free to openly discuss their ideas.

Pages 23 to 26 — the focus of the life of the community. Great stress is put on co-operation and interdependence. The social services (such as the school) provided by the community, the social activities, and the trade facilities depend on this co-operation.

Page 27 — cherishing the old and building the new. The practicalities as well as the traditions attached to older houses and buildings are displayed here. Pictures throughout the study give a composite idea of the style of Norwegian buildings. In looking at the ancient church, exploit the topics of tradition and religious tolerance. Discussion should also touch on the buildings in the students' home town: peculiarities of style and local restrictions.

Page 28 — contrast of old and new ways of producing and using power. Norway has great hydro-electrical power resources and developments. The importance of this information lies in the contribution that electricity makes to the community.

Pages 29 and 30 — interdependence between small and large communities. Relate this, without wearing out the topic, to the theme of interdependence within the village itself.

Pages 31 and 32 — drawing together many threads of the story by describing a family evening with the Andersens.

Page 32 — summary questions and projects. The students may also have developed some questions or projects that they would like to pursue either in class time or in their own spare time. Several of the projects listed will require some outside research for sources of illustrations and information. Most projects will allow several students

to plan their own work together.

Encourage this “outward thrust” or extension of interest once the students have finished working through the study.

SOURCE MATERIALS

The author has read extensively in order to gather the necessary information for this study. Hopefully some of the sources listed will be available in the teacher’s local library or can be obtained on inter-library loan. At the back of the student’s pamphlet is a list of books that would be of interest to the student. The books listed here could be read either for preparation in using the study or as aids to extension of topics once the study has been undertaken. It is impossible for a published list to be absolutely up to date; therefore, the teacher should continue to try to find additional current books and articles.

Books

- Ashby, G. *Looking at Norway* London: Adam & Charles Black, 1967.
- Barker, D. R. *Vikings at Home and Abroad* London: Edward Arnold Ltd., 1966.
- Brown, Dale *The Cooking of Scandinavia* New York: Time Inc., 1968.
- Burks, Jr., John B. *Norway in Pictures* New York: Sterling Publishing Co. Inc., 1967.
- Burland, C. A. *The Viking* Chester Spring, Penn: Dufour, 1959.
- Clark, Sydney *All the Best in Scandinavia* New York: Dodd, Mead & Co., 1968.
- ✓ Dent, John *Norway* New York: Macmillan, 1956.
- Donovan, F. R. *The Vikings* New York: American Heritage Publishing Co. Inc., 1964.
- ✓ Gidal, Tim and Sonia *My Village in Norway* New York: Pantheon, 1958.
- Hall, Elvajan *The Land and People of Norway* Philadelphia: J. B. Lippincott Co., 1963.
- Hauglid, Roar *Native Art of Norway* New York: Praeger, 1967.

- Highsmith, Richard M. *Case Studies in World Geography* Chapter 13, pp. 87-92 New York: Prentice-Hall Inc., 1961.
- Innes, Hammond *Scandinavia* New York: Time Inc., 1963.
- ✓ Malmström, Vincent, and Ruth M. *Norway* Grand Rapids, Michigan: The Fideler Company, 1966.
- ✓ Mead, W. R. *How people live in Norway* London: Ward, Lock Educational Company Ltd., 1965.
- O’Dell, Andrew C. *Scandinavian World* Chapter 10, pp. 213-277 London: Longmans, 1963.
- Pivot, Silvan *Norway* New York: The Viking Press, 1963.
- Proctor, George L. *Ancient Scandinavia* London: Weidenfeld & Nicolson Ltd., 1965.
- Rich, L. D. *The First Book of the Vikings* London: Franklin Watts, 1962.
- Riwwin-Brick, A. and Astrid Lindgren *Randi Lives in Norway* New York: The Macmillan Company, 1965.
- Sansom, William *The Icicle and the Sun* London: Hogarth Press, 1958.
- Simpson, Jacqueline *Everyday Life in the Viking Age* London: B. J. Batsford Ltd., 1967.
- Sletten, Vegard *Five Northern Countries Pull Together*. Nordic Council published it in 1967. It is available from Scandinavian country embassies.
- Somme, Axel (editor) *A Geography of Norden* Chapter 11: Tore Sund, pp. 235-292 Oslo: J. W. Cappelens Forlag, 1960.
- ✓ Thorne-Thomsen, Gudrun *In Norway* New York: The Viking Press, 1959.
- Undset, Sigrid *Happy Times in Norway* New York: Alfred A. Knopf, 1956.

Articles

- Brigham, Albert Perry “The Fiords of Norway,” *Bulletin of the American Geographical Society*, Vol. 33, June, 1906, pp. 1-12.
- Coleman, A., and S. H. Beaver “Dale-I-Sunnfjord: A study in changing Geographical Values,” *Geographical Journal*, Vol. 121, Pt. I, 1955, pp. 51-63.

Kirk, William, and Francis M. Synge "Farms of Verdal, Norway," *Scottish Geographical Magazine*, Vol. 20, 1954, pp. 106-123.

Mead, W. R. "Sogn and Fjordare in the fiord economy of western Norway," *Economic Geography*, Vol. 23, July, 1947, No. 3, pp. 155-166.

Savory, H. J. "Farming in North Trondelag," *Geography*, Vol. 39, 1954, pp. 272-282.

Reference

Facts about Norway Oslo: *Aftenposten* Newspaper, frequently revised. (Available from Royal Norwegian Embassy, Ottawa).

Statesman's Year Book Revised annually.

World Book Encyclopedia Revised annually.

ADDITIONAL BIBLIOGRAPHY (including films and filmstrips)

This list of books, articles, maps, filmstrips, and films is offered in the hope that it may lead to other reference materials. Departments of Education, Boards of Education, and other resource centres should be helpful in supplying these or similar materials.

Books

Dahl, Borghild *Cloud Shoes* New York: Dutton, 1957.

Dehkes, Evelyn *Anna Marie* New York: Abelard-Schuman, Ltd., 1960.

Gidal, Tim and Sonia *Follow the Reindeer* New York: Pantheon, 1959.

Hogg, Beth and Garry *Young Traveller in Norway* London: Phoenix House, 1954.

Olseth, O. H. *Mamma Came from Norway* New York: Vintage Press, 1955.

Seymour, Alta Halverson *Arne and the Christmas Star* Chicago: Wilcox Follett, 1952.

Thorpe, Benjamin and Thomas Keightley *Tales on the North Wind* New York: Roy Publishers, 1955.

Witker, Jim *Getting to Know Scandinavia* pp. 97-112 New York: Coward-McCann, 1963.

Articles

Gray, P. "Farming in western Norway," *Geography*, Vol. 23, 1938, pp. 24-27.

Mead, W. R. "Mundal an old Norwegian Farmstead," *Economic Geography of the Scandinavian States and Finland*, pp. 161-6 London: University of London Press, 1958.

Maps

Royal Norwegian Embassy, Ottawa *Tourist map of Norway* — with inset photos, 19" x 28", and 20 photos of Norwegian scenes on the back.

Sund, T., and A. Somme *Norway in Maps* Oslo: J. W. Eides Forlag.

Filmstrips

McGraw-Hill (1) *Home Life in Scandinavia*
 (2) *Scandinavia*
 (3) *The Lighthouse*
 (4) *The Ski Meet*

Statens Filmsentral of Oslo, Norway, should have some filmstrips ready now about the southwest coast of Norway.

Universal Education and Visual Arts *Norway*
 — customs, famous paintings, scenery, topography, and industry.
 — accompanying record or cassette.
 Audience: Elementary, Junior, Secondary.

Universal Education and Visual Arts *Norway*
 (Visit a Country — Hear its Stories series)
 — accompanying record or cassette.
 — story of typical Norwegian child.

— observer can see significant cultural similarities and differences. Also some traditional legends and child-lore; familiar stories with universal appeal.

Audience: Primary and Intermediate.

Films

The notes accompanying most titles may help the class decide which films they would like to see if available. The last four films listed are not about Norway but they deal with the ideas investigated in this study. Films can usually be borrowed from audio-visual service centres or rented from certain suppliers.

- (1) *A Norwegian Fiord* (Visual Education Centre, 95 Berkeley St., Toronto) 13 minutes, color, 16 mm. sound.

Hardanger Fiord is the one pictured. A mixture of specialized industry and agriculture. On the slopes of the hills, the farmers graze their cattle and grow vegetables and fruit. In the town, the men work in a vast plant, which is powered by the lakes and rivers of the mountains high above. Eric is a schoolboy in the town. His father works in the plant. His mother and younger sister spend their time in the home and at the marketplace.

- (2) *In the Same Boat* (Norwegian Government) 30 minutes, color, 16 mm. sound.

This film tells the story of Norway's aid project in the Kerala province of India. The Norwegian India Fund sent experts to Kerala to teach the fishermen modern fishing methods, handling, storing, and distribution of fish. The project has, in co-operation with Indian authorities, developed into a successful educational centre, proving that practical aid to developing countries works.

Audience: Teens-Adults.

- (3) *North of the Arctic Circle* (Norwegian Government) 20 minutes, color, 16 mm. sound.

Describes a journey into Norway's far north where reindeer herdsman are presented in most unusual scenes. The film's

concluding sequence shows the rocky bird sanctuaries on the coast.

Audience: General.

- (4) *Norway Farmer-Fishermen* (Louis de Rochemont Associates) 20 minutes, black and white, 16 mm. sound.

The film begins with a typical farmer-fisherman returning from sea with his teen-age son. Their home, representative of rural Norway, is self-sufficient. We live with this family, know their names, hear them talk, and listen to their music.

Audience: General.

- (5) *Norwegian Children* (Encyclopedia Britannica, 1946) 11 minutes, black and white, 16 mm. sound.

This film takes us on a visit to youngsters living on a farm in the beautiful fiord country of western Norway. It portrays the life of Norwegian young folk and women of the "saeters" high in the mountains where they live during the summer. At the home farm on the fiord we have glimpses of typical harvesting and fishing and dairying.

Audience: Junior.

- (6) *People of Norway* (Bailey Films Inc. 1949) 15 minutes, color, 16 mm. sound.

This is an intimate story of the life of the Norwegian people showing their daily occupations, recreation, homes, cities, farms, and industries. The film shows how the rugged Norwegian environment affects the living habits of the people, and how they adapt to geological and climatic conditions.

Audience: Primary, Junior.

- (7) *The Magic Fiddle* (Jan Mathisen, 1956) 15 minutes, color, 16 mm. sound.

Members of the Norwegian Ballet introduce one of the old folk tales of Norway. It tells of a young man who gives away his money to beggars. As he gives away his last coin, the beggar turns into a magician and gives him a magic fiddle that when played makes everyone dance.

Audience: Junior-Adult.

- (8) *This is Norway* (Norwegian Government) 20 minutes, color, 16 mm. sound.

This is a tour of Norway, visiting the major cities and the beautiful countryside. The Norwegian people are seen at work and enjoying leisure time activities.

Audience: General.

- (9) *Everyone helps in a Community* (Churchill Film Productions, 1963) 14 minutes, color, 16 mm. sound.

A community grows from a farm in the wilderness, through the coming of the railway, to a modern community. Work in pioneer days is contrasted with work today in which each person specializes in what he can do best. The film emphasizes interdependence and the benefits of division of labor in a community.

Audience: Primary, Junior.

- (10) *Off to School* (NFB, 1958) 9 minutes, black and white, 16 mm. sound, (3 items).

To school by boat: school children of isolated fishing hamlets along a stretch of B.C. coastline travel by a sea-going bus.

Classroom on rails: In logging and trapping areas of Northern Ontario, school is brought to children in a specially converted railway coach.

Northern Schooldays: Indian children at Moose Factory get education in a modern residential school.

Audience: General.

- (11) *What Our Town Does for Us* (Coronet Films, 1955) 11 minutes, color, sound.

During a visit to his town hall to buy a bicycle tag, Billy sees the services provided the community by its government. On his tour he sees something of local government organization and the part taxes play in the operation of the community government.

Audience: Junior.

- (12) *Why Communities Trade Goods* (Churchill Film Productions, 1966) 10 minutes, color, 16 mm. sound.

The purpose of this film is to show why and how communities exchange goods. People in every community need things which they do not produce in their own area. This film shows that one community trades with another for the things needed and that

this trade depends on transportation. The importance of these various areas and of the big cities where things come together are equally shown. The contributions each makes to trade is clearly pointed out.

Audience: Junior-Intermediate.

Folktales

Where the class has time and interest, some of the following folktales, which reflect the land and culture of the Norwegians, may be used. They should be read for enjoyment, but try to have some discussion of what the students can find that is different from their own way of life besides the magic. Many of these tales appear in more than one collection.

The Faber Storybook edited by Kathleen Lines. (London: Faber & Faber, 1961) "The Three Billy Goats Gruff"; "Why the bear has a stumpy tail."

The Illustrated Treasury of Children's Literature edited by Margaret Martignoni. (New York: Grosset & Dunlap, 1955) "Why the bear has a stumpy tail"; "The husband who was to mind the house"; "How Thor found his hammer"; "The Three Aunts."

Every Child's Story Book selected by Margaret Martignoni. (New York: Franklin Watts, Inc., 1959) "The boy who went to the North Wind"; "The Wonderful Knapsack."

Around the World Story Book collected by Danny Kaye. (New York: Random House, 1960) "The Three Aunts."

The Sunken City James McNeill. (Toronto: Oxford University Press, 1954) "The Three Aunts."

East o' the Sun and West o' the Moon Gudrun Thorne-Thomsen. (New York: Viking Press, 1948) "Gudbrand-on-the-hillside."

A Golden Land edited by James Reeves. (London: Constable Young Books Ltd., 1958) "A Norwegian Childhood" by Bjornstern Bjornsen, translated by Gerald Elvay.

Stories and Fables, Childcraft Vol. 2. (Chicago: Field Enterprises Educational Corporation, 1964) "Gudbrand-on-the-hillside"; "The Pancake."



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